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# Journal of Synagogue Music

Vol. 27 No. 1 — Fall/Winter 2000

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# Editorial Remarks

*Hazzan Scott M. Sokol*

*Hazzan Neil Blumofe*

We are very pleased to present the Fall/Winter 2000 issue of *The Journal of Synagogue Music*. As promised, we are dedicating the issue to the memory of our dear friend and colleague Hazzan Joshua Gluckstern-Reiss (ה'ר). Although Josh's contributions to the cantorate were greatly limited by his tragic and untimely death, we know that he would have been among the vanguard of 21st century hazzanim. We hope this issue will help to insure that his memory will be for an everlasting blessing.

The issue begins with a transcription of a seminal paper delivered at the 1999 Cantors Assembly conference by Sholom Kalib on Eastern European *nusach*. We thank Don Fischer for his extra efforts in bringing this important paper to print. In our Notes section, Charles Davidson presents an intriguing article documenting the unusual contributions of JTS graduates and faculty to contemporary Jewish composition. Next, Scott Sokol has transcribed a sermon he gave on Psalm 40 in memory of Joshua Gluckstern-Reiss.

Our Reviews section begins with an important review by Pinchas Spiro on the new Siddur Sim Shalom. Jeffrey Nussbaum reviews Duarte's Seven Sinfonia a 5, and Scott Sokol reviews an ethnomusicology work on the Syrian *Pizmonim*.

This issue also includes three hespedim in memory of departed colleagues. We thank Chaim Najman for his loving account of the life of Louis Klein (ה'ו), Stephen Freedman for his appreciative recollections of Gregor Shelkan (ה'ו), and Henry Rosenblum for his moving remarks at the *levaya* of Joshua Gluckstern-Reiss (ה'ו).

Three new compositions are also included in this issue. We are

pleased to publish posthumously a setting of *Bracha Acharona* by Joshua Gluckstern-Reiss, which he wrote for his campers at Camp Ramah in the Poconos. We thank Sheldon Levin and Jack Chomsky for their help in transcribing this piece. Scott Sokol has included a setting of *Yism'chu* dedicated to Josh's memory, and Andrew Greene (our typesetter) has provided a setting of the seventh blessing of the *Sheva Brachot*.

We hope you find the material interesting and enjoyable. Please see the following page for instructions to prospective authors. Requests for reprints or subscriptions should be sent to: Cantors Assembly, 3080 Broadway, Suite 613, New York, NY 10027, or send an e-mail to [caoffice@jtsa.edu](mailto:caoffice@jtsa.edu).

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*The Journal of Synagogue Music* publishes articles, notes and music of broad interest to the hazzan and other Jewish musical professionals. Articles of any length will be considered; however, the typical paper will be between 1000 and 10,000 words. *The Journal of Synagogue Music* is peer-reviewed by its editorial board and occasionally outside reviewers.

Submissions should be sent to either Hazzan Neil Blumofe or Hazzan Scott Sokol. Two typed hard-copies should be sent along with an electronic copy (on disk or as an e-mail attachment to nblumofe@aol.com or cantsokol@aol.com). We can accept most electronic formats including Word for Mac or IBM (IBM preferred), Word-perfect, Dagesh or Davkawriter. Musical submissions should be sent as high-quality camera-ready copy (formatted for a 6"-by-9" page) or as a Finale or MIDI file. (Finale is the preferred format.) Please contact Scott Sokol for any additional questions regarding format for submissions.

# Nusach in the Eastern European Synagogue: Its Diverse Elements and Interdependence with Hazzanut

*Sholom Kalib (The Cantors Assembly Convention, April 21, 1999)*

When invited to prepare a presentation for this year's convention devoted to the *hazzanut* of the 20th century, the choice of a topic quickly focused in my mind. Having been born and raised and having spent the greater part of my adult life in the thick, so to speak, of the Eastern European synagogal tradition as transplanted to the United States during the first quarter or so of the 20th Century, I have personally found it extremely difficult – indeed painful – to let go, as the forces of acculturation and changing times slowly but steadily made inroads into every aspect of that tradition. Consequently, when offered the opportunity to speak to colleagues about the *hazzanut* of the past at the last convention of this century, it seemed natural to me to focus on *nusach* in the Eastern European synagogue, that is to say, as that term was formerly understood and used in common parlance in all its ramifications. Hence my subtitle, *Its Diverse Elements and Interdependence with Hazzanut*. In discussing *nusach* as understood in the past, my

objective is not only to indulge in nostalgic reminiscences, but to recall bits of our cultural heritage which have partially or totally faded into history, in the hope our recollections of them will inspire hazzanic practice and creativity of the future.

The term *nusach* as we most often speak of it today seems to connote essentially a scale-basis and associated initiating and linking motivic formulas as well as those of interior and final cadences. In the past, *nusach* included considerably more.

I am reminded of some observations made in a symposium at the first convention of the Cantors Assembly in 1948 by the late Chemjo Vinaver. He recalled from his youth in Poland that tradition in prayer did not begin with the service itself. There was, he explained, a sort of *nusach* or *steiger* for the manner in which pious Jews approached and entered the synagogue; for the manner in which they would assemble to wash their hands after entering the synagogue; in the manner in which the *ba'al t'filab* would throw his *talit* over his head and shoulders; and in the way he would begin to intone the *nusach* of the weekday *Minchab*, into which everyone would join spontaneously, because – as Vinaver explained – it was in all of them.

I recall two incidents which, in retrospect, led me to the awareness of a broadened concept of *nusach*. It was shortly after the High Holiday season of my second year as a *hazzan*, when the elderly *shames* of my congregation and I were “schmoozing,” and he began criticizing the *ba'al Shacharit*, stating in his Lithuanian-accented Yiddish, “*Er ken der nusach fun di Yamim Noraimdige Shacharis azoi vi du kenst di Yeim Kippurdige Aveideh!*” (“He knows the *nusach* of the High Holiday *Shacharit* like you know that of the *Yom Kippur Avodah!*”) Understandably, I felt devastated. But then I thought to myself, I had intoned every single word strictly in accordance with absolutely standard sources. What could he be talking about?!

Even before that, while in my mid-teens, I was notating a few selections from the *Shabbat* morning service from a *ba'al t'filab*, a Rabbi Gershman of Chicago, who was the father of a classmate of mine at the Chicago Jewish Academy, and a *mevin* (connoisseur) on *davenen* in the truest sense of the word. Though not a practicing rabbi, he was

an intensely religious and very learned man in our sacred literature, who required a truly devotional ambience in *t'filah*, which – according to him – could be brought about only through absolute purity of *nusach bat'fila* as he and his peers perceived that term. For him, the fundamental criterion of a *hazzan* was his adherence to that level of *nusach*. A *hazzan* might have an outstanding voice; he might be greatly imaginative musically; but if his renditions were not convincingly anchored within Rabbi Gershman's perception of *nusach*, to him the *hazzan* was no *hazzan*.

And so, after he had chanted for me a few phrases from *V'chol Mi Sheos'kim B'tzor'che Tzibur*, I read back the precise note-successions he had sung to me. As he began to speak, I was certain he was going to comment on my ability to notate and read back exactly what he had chanted to me, as had happened in many a similar situation. To my surprise, however, he stated nonchalantly in his Ukrainian-accented Yiddish, “*Nein, dus iz nit der nisach*” (“No, that it not the *nusach*”). “*Der nisach iz azoi*” (“The *nusach* is like this”). And he proceeded to repeat the opening phrases, which in terms of note successions were no different from what I had read to him.

One could conclude that my old *shames* and Rabbi Gershman were both musically illiterate – and of course they were – and dismiss their reactions as baseless. But in time I came to realize that in communicating a *nusach*, what mattered was not only the note-successions of the standard motives within an assumed scale-basis, but rather how they were applied and how they were brought out vocally and emotionally. Of the available traditional motives within a *nusach*, did the motives employed bring out effectively the meaning of the text? At least as important was whether the *ba'al t'filah* or *hazzan* injected appropriate and sufficient expression to make the congregant feel the explicit and implicit sentiments evoked by the text on specific liturgical occasions. All these considerations were included in the concept of *nusach* as understood universally in Eastern Europe, and in the United States, until all the elements slowly became diluted to the point that the continued existence of even the barest surface features have become threatened – in far too many situations today – with extinction.

I would first like to discuss the aspect of *nusach* which governs usages of motives and scale-basis, after which I would like to make some observations regarding the aspect of *nusach* which is determined by considerations other than tonal.

For the first, I have chosen the *nusach* of *En K'erk'cha* from the *Shabbat Shacharit* service. As we all know, from the beginning of the *Shacharit*, starting with *Shochen Ad* through *Kel Adon*, the scale-basis is the natural minor mode. Several of the key motives of the overall *nusach* are capsulized in *Sheken Chovas Kol Hay'tzurim* (Ex. 1). The rendition is by no means the best I could find, but one which I worked out in a way in which I could stuff in most of the motives needed to relate it to *En K'erk'cha*. Nevertheless, I think it is adequately representative.

### Sheken Chovas Kôl Hay'tzurim

#### Example 1

Sholom Kalib

**A**

She-ken cho-vas kôl ha-y'-tzu - rim l'-fô - ne - chô A - do - shem E - lo - ke - nu, ve - lo -  
(5) - 8 - 5 4 - 3  
(Table I, a) (Table I, a')  
Ger - sha - yim.

**B**

ke a - vo - se - nu, l' - ho - dos, l' - ha - lel, l' - sha - be - ach, l' - fô - er, -  
(5) - 8 - 5  
(Table I, b') (Table I, c)  
Zô - kef gô - dol.

C

(Table I, d) T' vir - le  
V'sigô - le

Zô - kef - kô - tôn -

D

(4) 8 Kad - mô v' - az - lô -

(Table I, e, lower stems) (Table I, f)

E

(Table I, g) Tip - chô Sof pô - suk -

(Table I, c') (Table I, f)

shai,

av' - d' - chô, m' - shi - che - chô.

(Table I, h) Zar - kô -

(Table I, i) Tip - chô Sof pô - suk -

In the five-volume *opus* I have been working on in various phases over approximately the past twenty years, entitled *The Musical Tradition of the Eastern European Synagogue*, I have found it vital to distinguish between various *nusachim* which are based upon the same scale or mode and which share some motives in common, but which tend to minimize or exclude motives that are staple in some *nusachim* but not in others. In striving to find a way to define these distinctions in reasonably concrete terms, I came upon the idea of reducing motives to their skeletal outline, and in the process – similar to Joseph Levine in his great book, *Synagogue Music in America* – I found biblical cantillation motives staring me in the face. And motives which did not occur in biblical cantillation, often turned out to relate to motives common within the chant used in the study of Talmud, to which I have applied the frequently used term, the Study Mode. And I organized the collective motives operative within a specific usage of a particular scale-basis into an illustrative

table, which could serve as a menu of motives within a specific nusach as well as a frame of reference for analytical discussion. Though this subject is beyond the scope of this morning's presentation, in order to illustrate in tangible terms the similarities and differences between the nusach just referred to vis-a-vis that of *En K'erk'cha*, I have indicated the underlying motives beneath each staff of the various renditions with their *trap* symbols. The parenthesized references below each motive relate to the accompanying two tables of motives in Example 2:

**Table I: Shekhen Chovas Kôl Hay'tzurim**  
(Shochen Ad through Kel Ôdon)

**Example 2**

Cantillation Motives:

The musical notation consists of ten staves (a-k) in G clef, common time, with various note heads and stems. Below each staff is a Hebrew word or phrase, its meaning, and the source(s) of the motive.

- a)** Ger-sha - yim \_\_\_\_\_  
(Eastern and West-Central Eur.  
Pentateuch Mode)
- b)** Az - lo ge - resh \_\_\_\_\_  
(E. Eur. Pent.)
- c)** Zô - kef gô - dol \_\_\_\_\_  
(E. Eur. Pent.)
- d)** T' - vir \_\_\_\_\_  
V'sigô - le \_\_\_\_\_  
(E. Eur. Pent.)
- e)** Zô - kef - kô - tôn \_\_\_\_\_  
(E. Eur. High Holiday  
Pentateuch)
- f)** Kad - mô v' - az - lô \_\_\_\_\_  
(West-Central Eur. Prophetic)
- g)** Tip - chô Sof pô - suk \_\_\_\_\_  
(West-Central Eur. Prophetic)
- h)** Zar - kô \_\_\_\_\_  
(E. Eur. Pent.)
- i)** Tip - chô Sof pô - suk \_\_\_\_\_  
(E. and W.-C. Eur. Pent.)
- j)** Tip - chô Sof pô - suk \_\_\_\_\_  
(E. Eur. Prophetic)
- k)** Es - nach - tô \_\_\_\_\_  
(E. Eur. Prophetic)

**Study Mode Motives:**

**a')** 8 - 5 - 4 - 3    **b')** 5 - 8 - 5    **c')** 4 - 8 - 4

Table II: Supplemental Motives for En K'erk'chô

Cantillation Motives:

a)

b)

Pash - tô      kô - tôn  
Zô - kef      kô - tôn  
(West-Central Eur. Prophetic)

Pash - tô      kô - tôn  
(E. Eur. High Holiday Pentateuch)

c)

d)

Mer - chô      Tip - chô      Sof      pô - suk  
(West-Central Eur. Prophetic)

T' - vir  
(W.-C. Eur. Pent. and W.-C. and E. Eur. Prophetic)

e')

1 - 6 - 4  
(5 - 3 - 1)

Table I (in Example 2) contains the motives operative within my realization of the *nusach* of *Sheken Chovas Kol Hay'tzurim*, and at the same time a partial listing of motives operative from *Shochen Ad* through *Kel Adon*. Motives a through k (in the 4th staff) are within biblical cantillation modes; motives a' through c' (in the last half of the fourth staff) are within the Study Mode. For example, the first motive of *Sheken Chovas* matches the *Gershayim*, listed in Table I as motive a, and as indicated there is part of the Eastern as well as West-Central European Pentateuch Mode. The next two motives in *Sheken Chovas Kol Hay'tzurim*: *l'fonecho Adoshem Elokenu veloke avosenu* reduce to the indicated motives underneath – 8-5-4-3 and 5-8-5 – which are Study-Mode motives a' and b' in Table I, etc. I will refer to some of these as we proceed. And now back to the subject at hand:

From the *b'racha* of *Yotzer Or* through the 6 verses of *Kel Adon*, in which God is extolled for Creation – particularly the illuminaries in nature – a *nusach* evolved in *Nusach S'fard* congregations in Eastern Europe and was continued in the United States through the first half of the 20th century, more or less. It begins in a more elevated range vis-a-vis that of *Shochen Ad* through *Bar'chu*, and revolves around scale degrees 4 and 6. Only towards a final cadence does this *nusach* revert

back to that of *Shochen Ad* through *Bar'chu*. This *nusach* was used in *Nusach S'fard* congregations to intone the *b'racha* of *Yotzer Or* and the entire text of *Hakol Yoducho*, verse by verse. Even though this procedure was not practiced in Ashkenazic congregations, the *nusach* itself was adopted in many Ashkenazic synagogues in Eastern Europe and in the United States for the concluding verses of *Hakol Yoducho*, namely, *En K'erk'cho*. A model example is that of Israel Alter (Ex. 3):

### En K'erk'chô

**Example 3**

Isreal Alter

**A**

Isreal Alter

En - k' - er - k' - chô A - do - shem E - lo - ke - nu bô - o - lôm - ha - ze,  
4 6  
(Table I, d) T'vir

**B**

v' - en zu-lô-s' - chô mal - ke - nu l' - cha - ye - hô - o - lôm - ha - bô,  
4 3  
(Table I, f)

**C**

e - ses bil - t' - chô go - a - le - nu li - mos ha - mô - shi - ach,  
4 4  
(Table I, c')

Kad - mô v' - az - iô  
(Table I, f)

D

(Background motive across phrases A through B)

$\hat{4} - \hat{6} - \hat{4} - \hat{3}$

(Pash - tô kô - tôn)  
(Table II, a, upper stems)

(Background motive across the entire piece)

$\hat{4} - \hat{6} - \hat{4} - \hat{3} - (\hat{4}) - \hat{1}$

(Tip - chô  
(Table I, g))

Sof pô - suk

A cursory glance at the goal notes of phrases A and B reveals the background scale-degree succession 4- (note the caretied numbers in the staff below the text)-6-4-3. These scale degrees are compressed into a motive in the bottom staff of Ex. 3). This motive, alien to the *nusach* of *Shochen Ad* through *Bar'chu*, is the West-Central European *Haftarah*-Mode *Pashta Katan*. Parenthetically, the occurrence of this West-Central European cantillation motive in a *nusach* of Eastern Europe, where that entire *Haftarah* cantillation mode was replaced by a totally different one, tells us something of the historical evolution of the Eastern European *nusach* in general, but is of course outside the scope of my subject this morning.

The final 2 phrases C and D, however, return to the basic *nusach* of *Shochen Ad*. This can be substantiated by comparing phrase C in Alter with phrase D of *Sheken Chovas* (Ex. 1): in Alter, the words *efes bilt'cha goalenu* reveal the overlying Study Mode motive, g-d-g (scale degrees 4-8-4) and the words *limos hamoshiach* carry the W-C Eur. Prophetic *Kadma v'azla*. Similarly, in *Sheken Chovas* (Ex. 1), phrase D, the words *Al kol div're shiros v'sishbb'chos* reveal the overlying 8-4 interval, and include the same *Kadma v'azla* on the words *shiros v'sishbb'chos*. Looking at phrase D of Alter, we see a variation of the E. Eur. Pentateuch *T'vir* and/or the *V'sigaleb* motive on the words *v'en domeh l'cho*, and the cadential note, g (scale degree 4) on the word *moshienu*. Similarly, in *Sheken Chovas* (Ex. 1), phrase C, the words *l'rromem, l'hader* reveal the *T'vir*, and the entire phrase cadences on g. Also the final cadence is identical in each.

I would like to digress once again for a moment to point out the succession of goal notes in Alter following the mentioned 4-6-4-3 motive (the West-Central European *Haftarak-Mode Pashta Katan*) which stretches across phrases A and B: namely, in phrases C and D, the repeated pauses on g (scale degree 4), and the final cadence of f-g-d (scale degrees 3-4-1), which is the final cadential Pentateuch *Sof pasuk*. In summary, we arrive at the background note-succession, from the very beginning: g—b-flat—g—f g—(f—g)—d, which reduces to the second motive in the bottom staff in Alter (Ex. 3). It is the West-Central European *Haftarak-Mode Tipcha Sof pasuk*, according to Naumbourg and Wodak. This motive as well as the entire West-Central European *Haftarak-Mode*, though replaced in Eastern Europe as mentioned, was retained not only in certain Eastern European *nusachim*, but in the *b'rachot* following the *Haftarak* (e.g., *bam'daber um'kayem, shekol d'vorov*

### En K'erk'chô

#### Example 4

Todros Greenberg

**A**

Original pitch

En-k'er-k' - chô A-do-shem E-lo-ke-nu bô-o

6

(Table I, d) T'vir

3 3

**B**

v'-en zu-lô-s'-chô mal-ke - nu l'-cha - ye hô-o - lôm ha-bô

(Table I, i, transposed)

4

(Table II, a', upper notes) (4)

(Table I, g)

Tip - chô Sof pô - suk Sof pô - suk

(Table II, c, upper stems) Sof pô - suk

C

(Table I, e, lower stems)

Zô - kef - kô - tân

D

(Table I, g)

Tipchô Sof pôsuk

Tipchô Sof pôsuk

Sof pôsuk

Es-nach - tô

Tip - chô Sof pô - suk

(Table I, k)

(Table I, j)

(Background motive across the entire piece)

6 - 4 - 3 - 1

(Table I, g)

Tipchô Sof pôsuk

The closeness of the Greenberg rendition to that of Alter is astounding. If we compare the Greenberg opening phrase (*En k'erk'cha Adoshem Elokenu*) with the entire phrase A in Alter, we see that they are essentially the same. In Greenberg the coloratura on the word *ba'olom*, from the structural point of view, merely prolongs the b-flat (scale degree 6). Greenberg's phrase B, covering the words *v'en zulas'cho malkenu l'chaye baolom hobo* is entirely different from Alter: In Alter, you will recall, phrase B cadenced on F (scale-degree 3). In Greenberg, however, phrase B cadences on g (scale-degree 4).

Phrase C in both Greenberg and Alter, however, reveals what impresses me as the miracle of our oral tradition: Except for the emphasis on the word *goalenu* in Alter, both renditions are identical. In the final phrase D, however, Greenberg is again totally different from Alter, though both have returned to the *nusach* of *Shochen Ad.*

In the sub-title of my presentation this morning, I alluded to the interdependence of *nusach* with *bazzanut*. It was indeed an inviolate principle in the Eastern European synagogue that an extended impro-

visation or recitative had to be rooted in *nusach*. To be sure, certain digressions were acceptable and incorporated. Nevertheless, and here lies the emphasis: every *hazzan* knew he had to return to the *nusach* either intermittently or at least by the end of a selection. This principle lies at one end of the interdependence. On the other is the manner in which *nusach* was dependent upon *hazzanut*.

In general, even the slightest differentiation between the deployment of a motive within a *nusach* by any two individuals results from the improvisatory nature of *nusach*. And regardless how slight that differentiation may be, it is brought about by the same substance and procedure through which a basic *nusach* is embellished upon by a *hazzan*, ranging all the way to an extended hazzanic recitative. Beyond that, however, in the Eastern European synagogue it was considered praiseworthy – to say the least – for the *hazzan* as well as the *ba'al t'filah* to embellish and render inspired expression to the prayers through such deployments of *nusach*. This can be illustrated in the preceding two treatments of *En K'erk'cha*:

With the exception of the coloratura in Greenberg in the third and fourth measures on the word *ba'olom*, both the Greenberg and Alter renditions are largely within what I term *incipient hazzanut*, that is to say, at the level of basic *nusach*. Nevertheless, it is easily seen that a hazzanic touch here and there, even in lesser-extended renditions such as these enhances and beautifies the *nusach* musically, and more importantly, brings greater expression to the literal meaning as well as the perceived sentiments within the text. For example:

- a) in Alter's phrase B, the effusive praise at the words *v'en zulos'cho malkenu* ("and there is none other than You"); and the emphasis on the word *l'chaye* ("in the life [of the world to come]");
- b) in his phrase C, on the word *goalenu* ("[There is none but You,] our Redeemer"); and
- c) in his phrase D, on the word *moshienu* ("[And there is none like you,] our Saviour")
- d) in Greenberg's phrase A, the opening melisma on the word *En* ("There is none [comparable to you]"); and the coloratura described earlier on the word *ba'olom* depicts the breadth of "all this world",

especially the ascending major scale within it from the low to the higher b-flat. It also expresses majesty in the intonation of those words.

e) in Greenberg's entire phrase B, he injects warmth and depth of feeling characteristic of *bazzanim* as well as *ba'ale t'filah* of the Ukraine. And similarly,

f) in his phrase D, at the words *v'en domeh l'cho moshienu* ("And there is none like You, our Saviour.")

Another tradition or "school of *nusach*," as it were, does not apply the above-described *nusach* of the *b'racha Yotzer Or* and *Hakol Yoducho* to *En Kerk'cha* with its more elevated opening through scale degrees 4 and 6. Rather, it merely proceeds in the mode of *Shochen Ad*. A model example is the rendition of Adolph Katchko (Ex. 5):

**Example 5**

**En K'erk'chô**

Adolph Katchko

A

Original pitch

En k'-er-k'-chô A-do-shem E - lo - ke-nu bô-o-lôm ha-ze,  
(Table I, a) Ger - sha - yim

B

(Table I, b) Az - lo ge - resh Zô - kgf gô - dol  
(Table I, c)

C

D

The adherence to the *nusach* of Shochen Ad becomes substantiated by comparing Katchko's rendition with Sheken Chovas (Ex. 1) and/or with phrases C and D in Alter and Greenberg, which revert back to that *nusach*. Katchko's phrase A is almost identical to the beginning of Ex. 1. Katchko's phrase B is elevated in order to render expression to the words *v'enzulos'cho malkenu*, but differently than in the preceding *nusach* of *En K'erk'cha* ("And there is none other than You..."). Its outlining pitches c-f (scale degrees 7-3, or 5-1 in the context of the relative major key of F) occur, however, in Ex. 1, phrase B. Katchko's phrase C is identical to phrase C in Greenberg, and the beginning of Katchko's phrase D is practically identical to the beginning of Alter's phrase D. Katchko continues differently, however, descending to the sub-tonic, c. This turn, however, is seen in Ex. 1 towards the final cadence on the word *yishai*. The final motive in Katchko is identical to that of Alter.

A second example of *En K'erk'cha* within the same "school" as that of Katchko is the rendition by Louis Yelsky. It begins one sentence earlier than the 3 preceding treatments of this text. (Ex. 6)

# En K'erk'chô

**Example 6**

Louis Yelsky

**A**

Original pitch En k'er-k'chô v'-en zu-lô - se-chô, e - fes bil - t'-chô, v'-

Az - lo ge resh Tip - chô Sof pô-suk -  
(Table I, b, transposed)

**B**

en do - me lôch. En

Tip - chô Sof pô - suk - Tip - vir  
V'sigô - le  
(Table I, j)

**C**

v' - en zu-lôs' - chô mal - kë - nu l' - cha - yë - hô - o-lôm - ha - bô,'

8 - 5 5 8 - 5  
(Table I, b')

**D**

e-fes bil - t'-chô go-a - le nu li - mos ha - mô - shi - ach,

Tip - chô Sof pôsuk - Zar - kô  
(Table I, g, transposed) (Table I, h)

## (Example 6 cont.)

E

v' - en - do - me I' - chô mo - shi - e - nu lis' - chi - yas ha - mè - sim.  
 (Table I, g, transposed)  
 Tipchô Sof pôsuk Kad - mō v' - az - lō Sof pô - sulk

Yelsky, however, begins in the parallel major mode – in this instance D major – outside the realm of the basic *nusach*, but within a license often used by *hazzanim* at *Kulam abuvim* before introducing the major-third phrygian mode at *V'chulam Pos'chim es pibem*. In both situations the major mode, as used here, renders majesty to the words involved. In this instance, it brings out the exalted spirit of the text: *En k'erk'cho v'en zulosecho, efes bilt'cho umi domeb loch* (“There is none comparable to You, and there is none but You. Who is like You?”) However, as mentioned earlier, it was assumed that a return to the basic *nusach* was mandatory. But a direct mutation to the parallel minor mode would have probably come off as too abrupt. Yelsky therefore proceeds momentarily in the parallel major-third phrygian mode, which at least retains the major third (f-sharp), common to the D major scale, in the phrase *En k'erk'cho Adoshem Elokenu bo'olom bazeḥ* in his phrase B. Its cadential motive, however, scale degrees (6-)5-4-3-4-5 resembles the *Gershayim* motive within the *nusach* of *Shochen Ad* (seen in Ex. 1, the opening motive).

In phrase C, treating the words *v'en zulos'cho malkenu l'chaye bo'olom bobo*, the range is extended to the upper octave and its upper phrygian neighboring note (e-flat), rendering inspired expression to the text here. The motivic outline of this phrase, d-a d-a (the Study Mode gesture 8-5 8-5), was seen within the *nusach* of *Shochen Ad* (in Ex. 1, phrase A, at the words *l'fonecho Adoshem Elokenu*).

In Yelsky's phrase D, the words *efes bilt'cho goalenu* covers the tonal space of c to g (scale degrees 7 to 4), which corresponds to the end of

phrase C in Greenberg and Katchko on the words *limos hamoshiach*. The ensuing descent in Yelsky's phrase D on the words *limos hamoshiach* along the *Zarka* motive of the Eastern European Pentateuch mode is seen in Katchko's phrase D at the words *v'en domeh l'cho moshienu*. Those same words in Yelsky's phrase E coincide very closely with Alter's phrase C on the words *goalenu limos hamoshiach*. The final cadence in Yelsky is the same as that of Alter and Katchko.

In our considerations of elements in *nusach* thus far, we have presumed an underlying scale basis. There are prominent liturgical situations, however, in which this was not at all standard. A case in point is *B'rosh Hashono Yikosevun*. One can say that the majority of Eastern European *hazzanim* included, at least at some point, the minor mode in its higher plagal range, that is to say, in which the tonic note occurs in the middle range rather than at the bottom (for example, A minor, in which the tonic note, a, is in the middle of a basic range of approximately e to e), and a subsequent mutation to the parallel major-third phrygian (A phrygian) in that range. But there are highly notable exceptions even to that, in recitatives I have seen by Ganchoff, Katchko, Lind, and Malavsky. But there is no consistency at all as to whether one begins in the plagal or authentic range, nor in which scale basis one begins, because some begin in the minor mode, others in the major-third phrygian, while still others begin in the major *Vidui* mode. Does that mean that there is no *nusach* for *B'rosh Hashonob*? Not hardly.

As illustration, I will play a rendition of *B'rosh Hashonob* by Pinchik, recorded live at a *Rosh Hashonob* service in the 1950's. As we will hear, he is davening; he is sort of talking along musical pitches, uttering the words somberly, which tell that on *Rosh Hashonob* it is written and on *Yom Kippur* it is sealed who will live and who will die; and a scale basis seems to be Pinchik's least concern. In case you might be led to believe that he did not know the difference between a minor and major-third phrygian mode, allow me to tell you of an incident which dramatically illustrates how masterful a musician he was.

It was in 1951, in Chicago, when I was preparing a men's choir for him for the coming High Holidays, and we were rehearsing the *M'lach* by Zeid'l Rovner. Particularly the last section of the piece sounded dull

in the original key of F minor when sung by a male double quartet, and the section beginning at *Kad'shenu b'mitzvosecho* really needed a large group in order to come off effectively. So Pinchik suggested he come in at *Kad'shenu* and modulate from F minor to G minor leading to the words *Ki ato Elokim emes*, whereupon I asked him, "how can you accomplish that smoothly in so short a passage?" Without saying a word, he proceeded to do exactly that. When he ended, I had heard nothing that seemed noticeable enough to have brought him up a tone higher than he had begun. And I questioned him, "but you said you were going to cadence in G." He merely looked at me, said nothing, as if waiting for me to proceed. I checked with my pitch pipe, and by golly, he had modulated to G minor! Astounded, I looked at him and said, "How did you do that? I can't believe it! I was listening for the change and did not hear how you could have ended up in G. Would you please do that again?" And he did. He started back in F minor, and I followed as intently as I possibly could, determined not to lose him. Yes, at one point, there was something that seemed for a moment to be slightly unusual, but it was so smooth, so convincing, so securely grounded within the *nusach*, I tell you it was practically imperceptible. And he ended so tastefully with the typical *Rosh Hashonoh* cadence, squarely in G minor:

For years I have been obsessed trying to figure out what he could have done to achieve that uncanny feat. So I can personally attest to the fact that Pinchik knew the meaning of key and mode. The terms *Abavah Rabah*, *Magen Avot*, and the like were not part of his vocabulary, but – wow! – did he know their content. And now let us listen:

## Example 7

## B'rosh Hashônô

Pinchik  
ed. by S. Kalib

**Parlando**

**Andante**

**Choir**

**Parlando**

10

15

20

B'rosh ha-shô-nô yi-kô-sé-vun u-v'-yom tzom ki-pur ye-cho-se-mun

ka-mô ka-mô ka-mô ya-av-run ka-mô ka-mô ya-av-run

v'-cha-mô v'-cha-mô yi-bô-re-un B'rosh ha-shô-nô yi-kô-sé-vun u-v'-yom tzom

ki-pur ye-cho-se-mun ka-mô ka-mô ka-mô ya-av-run B'rosh ha-shô-nô

shô-nô yi-kô-sé-vun u-v'-yom tzom ki-pur ye-cho-se-mun ka-mô

(Example 7 cont.)

yaav-run v'-cha - mō v'-cha - mō v'-cha-mō yi-bô-re - un mi  
yich - ye u - mi u - mi u - mi yô-mus oi  
mi v' - ki - tzo u - mi lo - lo - lo v' - ki - tzo u -  
mi u - mi lo v' - ki - tzo B' - rosh ha - shô - nô yi - kô - se - vun  
Andante  
Choir  
B' - rosh ha - shô - nô yi - kô - se - vun uv' - yom tzom ki - pur yé - cho - se - mun  
Dramatico  
ka - mō ya - av-run v' - cha - mō yi-bô-re - un mi yich - ye u - mi  
yô - mus mi v' - ki - tzo u - mi lo v' - ki - tzo ah  
B' - rosh ha - shô - nô yi - kô - se - vun u - v' - yom tzom ki - pur yé - cho -  
se - mun mi va - ma - yim u - mi vô - esh mi va - che - rev u - mi va - cha - yô  
oi oi oi B' - rosh ha - shô - nô yi - kô - se - vun ai mi va - ma - yim u -  
mi vô - esh ai mi va - che - rev u - mi va - cha - vô mi vô - rô - ôv oi oi

(Example 7 cont.)

60  
oi ————— u-mi va-tzô-mô oi ————— B' - rosh ha-shô - nô yi-kô-sé-vun  
**Andante**  
**Choir**  
B' - rosh ha-shô - nô yi - kô - së - vun uv' - yom tzom ki - pur yé - cho - se - mun  
**Con Passione**  
mi vô - ra ————— ash ai u - mi u - mi u - mi va - ma - ge - fô ai B' -  
rosh ha - shô - nô yi - kô - së - vun mi —————  
B' - rosh ha - shô - nô yi - kô - së - vun mi vô - ra - ash u - mi va - ma - ge - fô u -  
mi u - mi mi ————— oi u - mi va - ma - ge - fô  
mi va - cha - ni - kô u —————  
u - mi u - mi vis' - ki - lô.

So he does not stay within a specific mode. He vacillates back and forth between the minor and major-third phrygian modes. In this instance, however, his *nusach* is heard in the manner in which he makes the listener feel the gravity and textual content of the prayer, and how he brings into relief the sentiments experienced by the average Jew

of Eastern Europe on *Rosh Hashonob* and *Yom Kippur* at the moment of *Un'sane Tokef*. His *nusach* is heard in the manner in which he voices the very real *yiras shomayim* ("fear of heaven") which permeated the Eastern European synagogal community in general, and its very real awe and fear of the *yom hadin* ("day of judgment") in particular. And in the final analysis, it was precisely the depth of those fundamental assumptions which brought about, established, and stringently maintained the *nusachim* whose structures evolved upon specific scale-bases and motives, such as those of *En K'erk'cho*, discussed earlier. The remainder of the rendition is in the plagal range of the minor mode and subsequently in the same range of the major-third phrygian mode, as in most other renditions of *B'rosh Hashonob*. But the notes and phrases by and of themselves do not achieve the *nusach*, even here. They bring out merely what I have termed in my work – *The Musical Tradition of the Eastern European Synagogue* – the quantitative element, that which is measurable. The rest falls into the category which I have termed the qualitative element, that which is perceptible, though not measurable, not tangible, as we hear (Ex. 7, from m. 48, last two notes):

In conclusion, it is the totality of all the factors touched upon this morning which comprised the *nusach bat'filob* as understood by the Eastern European Jew. Hopefully, the solicitousness with which our time-hallowed *nusachim* were maintained whether quantitatively or qualitatively by our musical-liturgical ancestry will inspire us to re-incorporate them and re-sanctify them as the building stones of future creativity in synagogue music.

# Mekor Hayyim-Music From the Wellspring of Living Waters: Jewish Composers from the Seminary

*by Hazzan Charles Davidson*

It is an extraordinary fact that, since its inception in 1952, the Seminary's Cantors Institute, now the H.L. Miller Cantorial School, has been a magnet for Jewish composers, attracting teachers and students to a school whose primary focus is to train hazzanim for the Conservative Movement. Over these past 48 years, the Seminary's cantorial school has been blessed with a music faculty that many conservatories would envy and they and the school's graduates now constitute the majority of American composers active in the field of Jewish music.

During our people's history, inventive hazzanim, payytanim, tune-smiths and others often created melodies for the prayer service which embellished the traditional prayer chant of the hazzan. These inventions were for the most part temporal and rarely outlived the life spans of their creators. Often times they were adaptations (contrafact) of secular melodies already in general use. They had a familiar ring and were easy to learn. This process continues in our own time.

In 19th century Europe, however, Jewish music took a new direction. Solomon Sulzer, his students and his contemporaries, trained

musicians who were aware of the works of Schubert, Schumann, Mendelssohn and others, wrote compositions for the synagogue in a classic style. They also included in their work the modes and motives of *nusah ha-Tefillah*, the core of prayer chant. They wanted to express the intent and emotional content of the prayer texts through composed music which adhered to the "science" of musical composition. This was as true in eastern Europe (Gerowitch, B.L. Rosowsky, Weintraub, Nowokovsky) as it was in western Europe (Sulzer, Lewandowsky, Naumbourg, Friedmann, Kirschner).

This manner of composition continued in mid-20th century America when conservatory trained composers (Helfman, Binder, Freed, Hugo Adler, Weiner, Piket, Achron, Fromm, Schalit, Kosakoff, Weinberg, Jacobi) wrote a large number of works for the synagogue service. Their places have since been taken by fine composers still writing "legitimate" (adhering to conservatory standards) music for the Reform wing (Samuel Adler, Steinberg, Isaacson, Sargon and Richards among others).

In the Conservative Movement, the Seminary's Cantors Institute/H.L. Miller Cantorial School has and continues to supply composers of Jewish music for American Jewry and is arguably the most important musical institution in American Jewish life. Most of the teaching faculty of the school have been composers with national and international reputations. By their instruction and their example they have inspired a generation of Conservative cantor-composers who create for the synagogue much as cantor-composers Sulzer, Naumbourg, Friedmann, Lewandowski, Weintraub, Gerowitch, and others did in 19th century Europe. These alumni of the Seminary's cantorial school have solid musical credentials, have been trained as composers, understand *nusah ha-Tefillah* and have practical experience in the service: Qualities necessary for those who compose music for the synagogue.

From the very outset, the faculty of the school was headed by a composer, Hugo Weisgall, and seemed to have been chosen not only for their skill and ability to teach their particular specialties but also because of their reputations as composers. Weisgall himself, actively composing until his death last year, was the dean of American opera

composers, writing eight operas, eight song cycles and much choral music. His "Six Characters in Search of an Author" (Pirandello) was considered the most significant American opera of the past 50 years. Born in Ivancice, Czechoslovakia, the son of Hazzan Abba Weisgal, and raised in Baltimore, he received his doctorate in German from Johns Hopkins University, a degree in composition and conducting from the Curtis Institute, was the recipient of three Guggenheim Fellowships, president of the American Academy and Institute of Arts and Letters, Professor of Music at Queens College and a conductor of note. Many of his works are rooted in Jewish tradition, such as his last full-length opera "Esther," his orchestral work "Tekiatot Shofar Sounds," song cycles such as "The Golden Peacock," "Der Rebbe Elimelekh" and others. A modernist, his music is uncompromising, powerful and cogent, as was his own personality. Weisgall was an observant Jew, mindful of tradition and a Sabbath observer regardless of premieres and performances of his music. He taught scores of aspiring composers and was a consultant to many opera companies and music centers. From the early years of the school until his passing he was a forceful influence in the Cantors Institute and upon its students.

Max Wohlberg, who began his teaching career at the Cantors Institute in 1951, fully one year before it was officially opened, was acknowledged internationally as a composer, teacher, hazzan and scholar. Born in Homonna, Hungary, his first studies were in the yeshivot of Kraszna, Nagy Karoly and Szatmar. He emigrated to the United States in 1923 and studied Jewish music on his own. Largely self-taught, he became a world-recognized expert in the field of Jewish music. Most of his musical compositions have a stamp of Jewish authenticity because of the abundance of cantillation and synagogal motives incorporated in them. His written comments, essays and notes on all aspects of Jewish music are voluminous. Working in tandem with Weisgall in developing the school and its faculty he became the first occupant of the Nathan Cummings Chair and Professor of Nusah and Liturgy. Wohlberg developed a scientific approach to the study of prayer chant and successfully passed this system on to generations of men and women in the American cantorate. An outstanding composer

of recitatives, his music continues to be sung in synagogues around the world.

Solomon Rosowsky became known as the “codifier” of biblical cantillation in the Palestinian-Lithuanian tradition after the publication in 1957 of his life’s opus “The Cantillation of the Bible.” This exhaustive treatise established a norm for the art and science of the tropal system. He was an important teacher in the early days of the school, delighting the students with his unique personality and sense of humor. He also favored a strict approach to the grammatical and musical rules of the tropal system. His father was the famous Hazzan Boruch Leib Rosowsky of Riga, Latvia, also a composer. Recruited by Weisgall, Solomon Rosowsky was a member of the St. Petersburg Society for Jewish Folk Music, and had been a student of Rimsky-Korsakov. He was an important link between the school and the Russian Jewish Zionists who were in the composing wing of the Society (Engel, Achron, Milner, Saminsky, Krein, Gniessen and others). Cantillation students of his often “stayed after class” to hear him play “*Hatikvah*” in its original harmonization as well as his own compositions.

Albert Weisser, noted bibliographer, historian and writer, was a composer whose music remains mostly in manuscript form. His classes in the analyses of music were from a compositional point of view. A man who shared his encyclopedic knowledge of Jewish musical history with an easy grace, his “Modern Renaissance of Jewish Music” is an important source for the St. Petersburg era. Nephew of the famous hazzan Joshua Weisser, Albert’s stories and intimate knowledge of the cantorial world of the early years of this century were an added bonus to his scholarly presentations.

Sigfried Landau was a noted conductor of choral and orchestral groups during his years at the school: The Brooklyn Philharmonia, Westchester Symphony and Westphalia Symphony Orchestra among others. He was also a composer and his practical experience as music director of New York’s Spanish-Portuguese synagogue, Shearith Israel, gave him insights into the music of Spanish Jewry which surfaced in his own compositions. His seminars in the classical vocal repertoire (Bach, Schubert, Schumann, Wolf and others) benefited from his own

experiences as a composer and conductor.

Miriam Gideon, who taught composition, counterpoint and harmony at the Cantors Institute starting in 1955, was not only an exceptional and noted composer, but a teacher who gave her students compositional tools and imbued in them the desire to create music. Called by some "America's premiere woman composer," her response was always that she was a composer who happened to be a woman. Her many works included a "Symphonia Brevis," an opera "Fortunato," string quartets, sonatas for strings, woodwinds and others, song cycles for various ensembles as well as sacred works for the synagogue. Her particular gift may have been for vocal works set to the poetry of many languages and her elegant and intimate lyricism. A review of her music in 1972 stated that "she was able to combine the refractory twelve-tone method and an American Expressionism and make them serve her personal imagery." Born in Greeley, Colorado, her father was a rabbi who took an academic position at Colorado State College. From her thirteenth year until maturity she spent most of her time with her uncle, Henry Gideon, the musical director of Temple Israel in Boston, through whom she met and studied with Lazare Saminsky and later, Roger Sessions. She taught at Brooklyn College, the City College of New York and the Manhattan School of Music. Her husband was the Hebrew scholar and writer, Frederick Ewen. Gideon was awarded an honorary doctorate from the Seminary in 1970. Of her many students at the school, more than a few have gone on to become recognized composers. This was due in large part to her remarkable influence upon her students and her faith in their potential.

Herman Berlinski ('56), composer and pianist, was a refugee from the Nazi scourge and already a trained musician and composer when he arrived in New York. He had lived for a short while in Paris where he was musical director and pianist for the Yiddish Theatre group, Piet. In America, he was befriended by composer Lazare Saminsky, composer and Music Director of Temple Emanu-El. Determined to become an organ virtuoso, Berlinski was permitted to practise on the organ at Temple Emanu-El at night. Seeking a graduate degree in composition, he enrolled in the Cantors Institute, became a member of the faculty

and received his doctorate in composition from the Seminary College of Jewish Music in 1960. He has been a musical force in America and in Europe for 40 years and is known for his large works for organ as well as compositions for voice and for orchestra. His piece "Kiddush Ha-Shem, an Oratorio for the Holocaust for Orchestra and Choir," is his favorite and most ambitious work. Berlinski's works have been performed frequently throughout the United States and Europe, and he has been accepted warmly in Germany through the many performances of his compositions.

Tzipporah Jochsberger ('57), who received her doctorate from the Seminary College of Jewish Music in 1972 lives in Israel. She is a composer of fine sensitivity and has written works for challil as well as for chorus. She is well known as the founder of The Hebrew Arts School in New York.

Moshe Taube and David Koussevitzky, world famous as cantors and composers were instrumental in fostering an intimate knowledge of hazzanut among their many students when they served as revered faculty members of the Cantors Institute.

Matthew Lazar, with a long history of conducting Jewish choirs, and instrumental in creating the current renaissance of Jewish choral singing in the United States, has always had close ties to the Seminary's cantorial school and to its composers. A former faculty member of the Cantors Institute, a composer and arranger as well as conductor, his background in jazz has helped him create a contemporary musical language that has been adopted by some current liturgical composers.

Boaz Tarsi ('89), a graduate of the Cantors Institute, was born and raised in Kibbutz Hahotrim and had established himself as composer and singer in Israel following graduation from the Rubin Academy in Jerusalem. His composition "Biquah Recitative and Dance" won the Israeli Sinfonietta competition for new compositions and has been widely performed and broadcast. With a doctorate from Cornell University, he heads the Music Department of the H.L. Miller School and continues to add to his long list of impressive works which included "Ani Halachti Az," "Ma Tir'ash Avi," "Yarad Ha'ish El Hamidbar" and "Concert Aria" for soprano and symphony orchestra. More recently

"Mediterranean Melodies" for the Michelstdadter Musiknacht Festival, "From the Song of Songs," "Five Love Songs" and "Song Dance and Chorale Fantasy" have had premieres in America and Germany. His works have biblical or Jewish themes: works for instruments, chamber ensemble, piano and others. His musical language is contemporary and angular. A scholar in the field of *nusab ba-Tefillah*, he is active as a theorist and writer with an emphasis on the prayer music of European Jewry and the music and philosophy of Arnold Schoenberg.

Arthur Yolkoff ('59) exhibited compositional talents early in life and began to compose seriously under the influence of Hugo Weisgall while still a student in the school. In his lifetime he produced attractive and accessible music for youthful voices such as "Shirat Atideinu" in 1966.

Joseph Ness ('86) is another composer who may have been drawn to the Seminary's music school because of its faculty and reputation. After receiving his degree from the Manhattan School of Music where he studied composition with Charles Wuorinen, Nicolas Flagello and others, he graduated from the Cantors Institute and became a faculty member. He is a fine and prolific composer writing for orchestra, chamber ensemble and voice. Currently the recipient of many commissions from contemporary music groups, indefatigable and constantly working on material, he has earned a reputation as an exceptionally able arranger and orchestrator.

Charles Osborne ('87), who had a national reputation as a lyric tenor before he began his cantorial studies, has recently developed his compositional technique in a meaningful manner. A graduate of the Hartt School of Music, he studied composition at the Cantors Institute with both Weisgall and Gideon and has since written accessible and attractive pieces such as "Samachti B'omrim Li" which have the potential to become standards for Jewish choral groups. Also the composer of larger works, a cantata "A Tree of Life" and "Souls on Fire," he is active as a conductor and organizer of choral groups and will continue to make important contributions in the future.

Gerald Cohen, after studies at Yale and a doctoral degree in composition from Columbia, became a faculty member in the Music

Department of the H.L. Miller School. A recipient of many awards, prizes and grants, residencies at the MacDowell Colony, the Millay Colony, the Virginia Center for Creative Arts and Yaddo, he won Yale University's Sudler prize for outstanding achievement in the creative arts. His teachers included Jack Beeson and Mario Davidovsky. He has written instrumental as well as vocal works and is earning a reputation for solidly constructed music-forms that are satisfying and lyrical. Among his compositions are vocal works based upon the psalms, particularly the beautiful "Adonai Ro'i Lo Echsar," variations on themes from the Sephardic heritage, string quartets, music for chamber ensemble, music for brass, "Songs of Tagore" and "Tour of India" (music for the dance). Some of his recent pieces have successfully integrated cantorial lines with an accompaniment of uncommon delicacy, a technique that for him, may portend a future trend.

Lawrence Avery, a graduate of the Juilliard School and for many years an outstanding hazzan and soloist is now a faculty member at the H.L. Miller School. He is a composer of long standing. His insightful coaching at the school and his experience as a performer is reflected in his meaningful and very accessible compositions for voice.

Faculty member Noach Schall is a legendary teacher of hazzanim, a composer and arranger of note and an inexhaustible and reliable source of cantorial legends and lore. He continues to collect, arrange, transcribe and compose recitatives and choral works in the traditional eastern European manner.

Ralph Schlossberg ('70) is steeped in Jewish melos from a family with a cantorial background and writes music of sensitivity and lyric beauty that has wide appeal.

Yossi Zucker ('83) was drawn to the Cantors Institute because of his background in contemporary composition at the University of Illinois. After graduation from the cantorial school he made aliyah to Israel where he lived for some years in Kibbutz Hanaton and became a member of the Israel Composers League. He and his family have since moved to Tel Aviv where he is now head of Or-Tav Music Publications.

Graduate Jerome Kopmar ('61), after years of exceptional work with synagogue youth choirs in Ohio, has become known as a prolific

composer. Combining his knowledge of hazzanut with his expertise and experience in conducting choirs of children and adults, he composes workable and melodic pieces for solo and chorus which have a strongly traditional flavor.

Arnold Saltzman ('80) another distinguished graduate, has recently shown ability in the larger musical forms. Returning to a compositional bent first evinced in his early years, he credits Miriam Gideon with his return to composition. His recent opera "Touro," "Israel Symphony" and other works reveal him to be a composer as well as a talented hazzan.

Eugene Rosner ('84) is another product of the school who has recently emerged as a composer, thanks to his training with Gideon. His piece "Tze'enah Ur'enah" for French Horn, Chorus and Organ, dedicated to her, is derived from a "Mi-Sinai" tune he learned during his studies at the Cantors Institute.

Rick Berlin ('00) has drawn from years of experience singing in the choirs of cantorial greats and combined this with newly found knowledge of the nusah ha-Tefillah and the Jewish modes to create in a uniquely personal style.

Without doubt, there are other graduates of the school who are composing and contributing in meaningful manner, and whose accomplishments have not been listed here.

A retrospective look at American Jewish music in the last quarter of the 20th century shows that the faculty and composer-graduates of the Cantors Institute/H.L. Miller Cantorial School have had a major and quite disproportionate influence on synagogue music and on the general Jewish musical scene in America. For whatever reason, the school has been a bellwether for composers, both teachers and students. The phenomenon of one school's inordinate contribution to Jewish music will continue into the next century. The cantor-composer graduates and Faculty of the H.L. Miller School of the Jewish Theological Seminary would seem to be the spiritual inheritors of the European cantor-composers who made such a significant contribution to the music of the synagogue.

# Seeking the Faith to Hope: Personal Reflections on Psalm 40

*Hazzan Scott Sokol*

Each year, it seems to me that *Shabbat Shirah* comes just a little bit earlier; \* I guess that's because for the past few years, it has come just a bit earlier given the vagaries of the Jewish calendar. Now that we're in the midst of a leap year, I guess that for next years' sermon, I'll finally have a few more weeks to prepare.

But the earliness of the shabbat was really only one of a few problems I had this year coming up with a sermon. Another one was simply that after giving several *divrei torah* on *Shabbat Shirah*, it gets a bit harder each year to find something of import to share. This of course is a problem congregational rabbis face every week no doubt.

Another more serious problem was that as I thought about various topics in this week's *parasha*, my mind kept wandering to a different place, and after a few attempts to move it back on course, I decided to let it just wander there. The place of wandering was to thoughts of a dear friend of mine, Hazzan Joshua Gluckstern-Reiss (ה'נ). Many of you may remember hearing about Josh last year when he died tragically at the age of 28 after a year-long battle with leukemia. The reason for my

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\* Editor's note: It is the tradition in my synagogue, as I know it is in many of yours, for the hazzan to give the sermon each *Shabbat Shirah*. Although I have the opportunity to preach on several other shabbatot during the year, on *Shabbat Shirah* I try to present something which relates to the hazzan's role

thinking about Josh now – although frankly I think about him quite often – is that last Sunday marked the unveiling of his headstone, and I unfortunately was unable to be there.

Last year you may recall I talked a bit about the passing of my grandmother, and I certainly don't want you to think that I will always be talking about similarly depressing topics, but I really couldn't let Josh's *yabrtzeit* approach without saying a few words about him, especially in the context of this week and this *parasha*.

Josh was an extraordinary hazzan and an extraordinary person. He and I were classmates; we started the same year at JTS and took almost all of our classes together. I graduated early from the program, but we always stayed in touch, although in retrospect, of course not nearly enough. Of all of our classmates, I think Josh had the most raw talent. He had a great tenor voice, and seemed to gravitate naturally to *hazzanus*. He was no slouch in the intellect department either, and was always seeking out texts to motivate his thinking and his singing. He would undoubtedly have become one of the great hazzanim of our age, and so his loss is a profound one to the cantorate and to the Conservative movement, let alone to all those who knew and loved him. The loss to his wife, Rabbi Karen Gluckstern-Reiss is immeasurable and almost unimaginable. (Some of you may remember Karen since she gave a *d'var torah* from this pulpit about six years ago when I first came to KI.) Karen's struggle to understand and to live after Josh's death is a struggle which many have no doubt experienced, but one which for me has been particularly hard to witness.

Not only did Josh contribute in his active lifetime, but he was able to do so during his illness and dying as well. During the time of his illness, Josh became something of the Jewish poster child for bone-marrow transplantation, raising the consciousness of many to the supreme importance of bone-marrow donation. Josh's sickness was also the catalyst for an important initiative of the Cantors Assembly,

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in the synagogue or which highlights the importance of music or liturgy to Jewish life. Given that this issue has been dedicated to the memory of our colleague, Hazzan Joshua Gluckstern-Reiss, we decided to publish this piece although much of its content may not be novel to the JSM reader.

the Barchenu Project, which continues to the present day. As part of *Barchenu*, members of the Cantors Assembly set aside time each Tuesday to recite the entire *Sefer Tehillim*, that is the Book of Psalms. Every participating hazzan agrees to recite one Psalm alone or with his minyan or students. Last year, I participated each week, often with the assistance of my religious school class. At the end of each recitation of our assigned Psalm, we each say a collective *Mi Sheberach* for *cholim*, members of our individual and global community who are ill.

As you might imagine, it is an extremely powerful and affirming experience for us, especially knowing that our voices are being joined by those of hazzanim literally world-wide. Inasmuch as we try to rotate the assigned Psalm or Psalms, so that no one person always recites the same text, the Barchenu Project also afforded me a great opportunity to become better acquainted with this important body of liturgy.

For Josh, one Psalm, Psalm 40 had particular significance, and it became the habit of many of my colleagues to add Psalm 40 to our daily prayers and our *Barchenu* Psalm recitations in order to feel a bit more connected with Josh and to offer emotional and spiritual support to him and his wife Karen. This group recitation of Psalm 40 outgrew even the confines of the cantorate, though. Indeed, at last year's Grammy Awards, the singer Lauryn Hill recited a portion of Psalm 40 in response to a general call for its recitation. I doubt she knew exactly why or for whom she was reciting the Psalm, but it was just another example of Josh's power to move people towards God.

As a result of Josh's intimacy with this Psalm, I decided to use it as the basis for a bit of a text study with you today. I chose this Psalm as well because I think it is a great exemplar of the entire book. Before we look at this Psalm in some detail, I'd like to talk a bit about the Psalms in general, which is admittedly something of a departure from my usual focus on *Parashat Beshalach* itself. As you'll see, though, it turns out to be very related indeed.

The term Psalm comes to us via Latin and Greek. The Latin term for the book is *Liber Psalmorum*, which is related to the Greek term for a song accompanied by a stringed instrument. Another related name for the book is the Psalter. Both names were attempted translations of the

Hebrew word *Mizmor*, a peculiar word which occurs in many headings of the Psalms, but which is not found outside of the Book itself, that is in any other part of the *Tanach*. The Hebrew term for the book of Psalms is somewhat different from the English, Latin or Greek: it is סְפִירָה תְהִלִּים, which is best translated as Book of, Songs of Praise. The root of תהילים is of course הַלֵּל which means praise. Nahum Sarna, the noted bible scholar, points out that this choice for the collection's name is not indicated by any usual aspect of the text, for example the common practice of using the first word of a Torah *parasha* to name it. The choice is no doubt influenced by the fact that the root הַלֵּל and its related term "hallelujah" occur nowhere else in the Bible. But calling the book *Sefer Tehillim* is also a value-laden choice since many of the Psalms are frankly not especially concerned with praising God. Sarna argues that the use of the term was a conscious effort on the part of the Rabbis to emphasize the devotional function of the Psalms for the reciter, which they felt was the most important aspect to the book.

Sefer Tehillim has served as the Jew's primary source of meditations since their writing. As is stated at the beginning of the Artscroll edition of the Book of Psalms,

In joy and grieving, in thanksgiving and beseeching, the Jew reached for Tehillim. In it he found every emotion, every mission, every challenge, every vicissitude. It was swollen with his tears of gladness and pain, and through its words, he emulated its author, the Sweet Singer of Israel.

This sweet singer of Israel is of course none other than *David haMelech*, the warrior and minstral who is said to have merited the writing of *Sefer Tehillim* by dint of his miraculous voice and musical prodigy, rather than his piety.

There are 150 psalms by most people's count, although there are somewhat less traditional ways to effect the counting involving different subdivisions of the material which can result in anywhere from 146 to 159 psalms. That said, the number 150 seems to have been the preferred rendering. The 150 are often divided into 5 uneven books,

an organization which was likely a purposeful imitation of the Five Books of the Torah. As it says in Midrash Tehillim, “Moses gave Israel five books of the Torah and David gave Israel five books of the Psalms.”

This organization of Psalms into five books goes beyond a mere surface similarity, however. Indeed, there are those who believe that each of the Psalms corresponds to a weekly *parasha* of Torah, similar to the *haftarot*, although the connections are not always definitive.

I fancied this idea that each Psalm has a natural connection to a *parasha* and so asked myself which Psalm would belong to this week’s *parasha, beshallach*? After some research and a lot of consideration I decided coincidentally (or perhaps not so coincidentally), that it was none other than Psalm 40. I’ll tell you why I think so in a second, but I just want you to know that I really didn’t begin looking at this Psalm today because of its apparent linkage to the *parasha*; rather, the analogy developed for me as I started studying the text in preparation for today’s *d’var*.

So why do I think that Psalm 40 is the Psalm which most closely evokes today’s *parasha*. It is because of the specific linkage to what is arguably the most evocative part of *Parashat Beshallach, Shirat Hayam*, the Song of the Sea. As you know, I have spoken about the *shirah* for several years now. In my first sermon on the *shirah* I talked about its structure, and you might recall that the *shirah* contains exactly 18 verses, that magic number. As you can see from your handout, so does Psalm 40. Coincidence? Maybe, maybe not.

Another interesting similarity is where the two texts sit relative to the textual bodies in which they are contained. *Parashat B’shallach* is the 16th *parasha* of the 54 *parshiyot* of the Torah. Psalm 40 is of course the 40th of the 150. Mathematically, these two fractions form almost exactly the same ratio, somewhere between a quarter and a third of the way into their respective texts. Coincidence? Again, maybe yes and maybe no. After all, as the saying goes, coincidence may just be God’s way of remaining anonymous.

Of course, I’m not the first person to find a strong allusion to the *shirah* in Psalm 40. Rashi argues that at least two sentences of Psalm 40 directly allude to the *shirah*. In Verse 4, he argues that the

term שיר חדש refers specifically to *Shirat Hayam* and that in Verse 10, בשותי א Zuk, tidings of righteousness, refers to both *Shirat Hayam* and *Shirat Devorab*, for which this shabbat is named. There are several other strong similarities between aspects of the two texts, some of which I'll point out as we get into it.

So what is this Psalm about, and why do I think it such a good exemplar of the Book of Psalms in general? Put simply, Psalm 40 is a psalm about struggle. Specifically, it recounts King David's struggle with and recovery from illness, but it speaks on a much broader level as well about man's struggle in life and God's place in that struggle.

Let's look at the Psalm a bit, starting at the very beginning. Unfortunately, time constraints won't allow us to get too far, but even just looking at the beginning will give us a good taste of this exquisite poem.

The first three words, למנצח לוד מזמור are themselves fascinating. First of all is the term למנצח which in modern Hebrew would mean 'to the conductor', as in an orchestral conductor. This term is one of a great many in the Psalms which scholars believe indicate musical instructions of some kind. Another incidentally is the term, שיר המעלות, which is perhaps best translated as a song which rises in pitch. Getting back to לנצח, the root here is נצח which refers to victory or winning. Some authorities feel that this term is referring to God as He is the one who is the נצח implying the one who brings about or allows for victory. I'll return to this thought in a minute.

The next term of interest is לוד מזמור, which literally means "to David a song." This term appears in many other Psalms in reversed order as well, i.e., מזמור לוד, "a song to David." The Talmud tells us that there is a significant difference between these two orders. When the Psalmist says *Mizmor l'David*, it implies that David used the medium of song to bring on a spiritual state of nearness to God, whereas *l'David Mizmor*, implies that a pre-existing spiritual state of God's presence caused David to compose a song to express the soaring emotion that the state of mind engendered. In both cases, though, music and prophecy are clearly tied to one another. (As an aside, I like to think that this is one of the reasons why the *sb'liach tibur* is called Hazzan, which may be said to derive in part from the word הצע meaning prophecy.)

In the next sentence of the Psalm, David recalls,

קָוָה קִיַּתִי ה' וְעַלְיָהוּ שׁוֹמֵן

*I have hoped and hoped in God and He has heard my plea.*

The *m'farshim* point out that what is significant here is not so much the result that God answered his plea, but rather the process by which David hoped. Put a different way, David was seeking the faith to hope, and that is what is meant by *kavo kiviti Adoshem*, I have hoped for the ability to hope, for the continued faith in God despite the adversity that is placed in my path. This is truly the theme of Psalm 40 in a nutshell, and one might argue the quintessential theme of the entire Book of Psalms, that is, an impassioned plea to God for the faith to continue the struggle that is for better or worse often our lot in life. As we are reminded in Shemot Rabbah, “if your hopes have not been realized, hope and hope again. In Egypt, the Israelites in bondage cried out again and again, and only then God heard their cries.”

A related theme is picked up in the fourth *pasuk* of the Psalm, according to the commentator Radak. David here acknowledges that God has put in his mouth a new song. David is not merely thanking God for his ultimate salvation; he perceives that even the inspiration to sing is itself a divine gift, a concept which hazzanim no doubt resonate with. Radak argues that it is incumbent upon each of us to create a new song of praise to God in recognition of each new miracle he performs for our benefit. This is of course what Moshe and then Miriam did at the Sea of Reeds in today’s *parasha*, and I think it is why it says “*Az yashir Moshe u’vnei yisrael et hashira hazot l’Adoshem*,” that is Moses and the children of Israel sang a song to God, implying that each person offered his or her own personal *hallel*.

Another extremely important theme is implied in Verse 5,

אֲשֶׁר־הָבֵר אֲשֶׁר־שָׁם ה' מִבְטָחוֹ

*Happy is the man who places God as his trust.*

The term *gever* here is not accidental. David might have as easily said, *ashrei haish*, as he does in Psalm 1, “happy is the man.” The word *gever* evokes the term *gibor*, warrior or hero. The man being described here is one who is mighty and strong and perhaps, one might think, who does not require God as the locus of his trust; he can after all

trust in himself and his abilities. But the hero depicted here is one who has his own personal strength, yet still hopes in God. What is being implied here is a reciprocal relationship and a partnership between man and God, for God of course is the ultimate *gibor*, the one who carries out *g'vurot* that we acknowledge in every *Amidah* of the year. This partnership again reminds me very much of today's *parasha*, in the story of Nachshon ben Aminadav, the Israelite whom the *midrash* tells us was the first to enter the Sea of Reeds when it was still raging and unparted. Surely he had great courage to fling himself into the mighty waves, but that courage sprang from an assurance in the reliability of God, and this is the type of *gever* that David is speaking about.

Permit me to end with just one more of the themes of this Psalm, and that is how we deal with our pain and with God's inscrutability. David is clearly familiar with pain. He speaks throughout the Psalm of the turbulent pit, of the seething mire that is often our lot. He has experienced firsthand the "evils without number" as he puts it which are omnipresent. Frankly, I can't read this Psalm without being explicitly reminded of these evils in my own life. How can one continue at all, let alone continue with faith in God in the wake of tragedies such as my friend Josh's seemingly senseless passing?

Yet David in the same breath reminds us that our inestimable pain exists in the same universe as our inestimable joy. Indeed, he knows that it would be impossible to speak of all the good that God has done, and adjures us to be as quick to remember these aspects of God's affordances.

When considering the balance, David is left with the realization that *עַלְכֶנּוּ אֵין כִּי*, "none can compare with You," which sounds suspiciously like another *pasuk* in today's *parasha*, *מִידְבָּרֶךָ בְּאַלְמָה ד'*? Who indeed?

In the end, there can be no human accounting of God. Nonetheless, we hope against hope, *kavo kivinu* that God's accounting of us will at least be for the good.

*ונִנְיִ וְעַבְיִן אֲדֹשָׁם יַחַשֵּׁב לִי שָׂרָתִי וּמְפַלְּטִי אַתָּה אַלְכִי אַלְדִּתָּתָחָר:*

"As for me, I am poor and needy; God, think of me for You are my help and my rescuer. My God, do not delay!"

## References

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# The New Edition of “Siddur Sim Shalom”: How Much Better is It?

*Hazzan Pinchas Spiro*

I want to point out from the outset that this article is not an objective review of the new edition of סידור שם שלום. Rather, it is a frank report to the membership of the Cantors Assembly of my limited involvement in the preparation of this new edition, and of my personal reactions upon examining the finished product. I must add a caveat that this article is just one hazzan's opinion, and that it does not necessarily reflect the official position of the Cantors Assembly.

I wish I could say that the new edition of סידור שם שלום is an unqualified success. While I am indeed happy to say that it is a big, big improvement on the first edition, I must add that it still has flaws that should and could have been avoided.

When the first edition of סידור שם שלום was being prepared, the Cantors Assembly was not involved in the process at all, even though, as שילוח צבורי, we are the synagogue functionaries most directly involved and concerned with the Hebrew content of the prayer book. When the first edition was completed, each member of the Cantors Assembly received a complimentary copy with the request that they give it their support.

When the second edition of סידור שם שלום was contemplated, the Cantors Assembly was asked to participate and to appoint several members to the Prayer Book Commission. I was one of those appointed and I gave this assignment a great deal of time and thought. I was

never invited to any of the meetings, but at one point I was sent a rough draft of parts of the contemplated revised edition, and was asked to submit my written “reactions, criticism and suggestions.” I immediately complied with the request and sent the editors a long letter with my detailed reactions, criticism and urgent suggestions. I did not receive an acknowledgment of my exhaustive letter, or to any of my later communications. Last winter, I was sent a preliminary, uncorrected proof of the new edition and again was asked for my reactions. I was glad to see that several of the suggestions I had made had been heeded, but I was sorry to see that others were ignored. Again, I sent the editors a long list of suggestions and corrections, even though it was obvious that they were about to finalize the new edition and could consider only suggestions of the cosmetic variety.

Having said all that, let me randomly list for you some of the improvements as well as the flaws of the new edition of סידור ש"ם שלום as I see them. Let me start with some of the major improvements:

- The complete Table of Contents appears in the very beginning of the prayer book, rather than having it scattered throughout the prayer book. One can finally find any prayer with ease.

- The new edition concentrates only on the Shabbat and Festival prayers, leaving the Weekday prayers for a separate volume. This helps avoid some of the confusion of the first edition and reduces the weight of the prayer book.

- The outdated and misleading term “Reader” has been replaced by the correct term, “Hazzan”.

- The beautiful ברכות דז'י פִוִיטִים of בָרְךָ דָזְנִי have been restored, at least for the first two days of פֶסַח.

Unfortunately, there are also some serious flaws. Where, for instance, is the logic of restoring the ברכות דז'י פִוִיטִים for the first and second days of פֶסַח, but discarding it for the third day, שְׁבַת חֹל הַמּוֹעֵד, and why omit the beautiful יומן לִיבְשָׂה שֶׁל פֶסַח for the fourth day, שְׁבַת ? Space was obviously not an important consideration since the editors have found room for the 4 pages of the esoteric אֲשֶׁר תִּשְׁבַּח, the 4 double pages of אֲקָדָמוֹת, and let us not forget the 26 pages of פָרָקִים אֲבוֹת.

The most controversial departure from the “traditional” Siddur is,

no doubt, adding the names of the Matriarchs to those of the Patriarchs in the אבותּ of the עמידה. Personally, I applaud the courage and foresight of the editors in this respect, but it will probably upset some rabbis, hazzanim and congregants. I was glad to see that the editors of the new edition have done something which should make this radical change more acceptable to all. Recognizing the diversity of practice in Conservative synagogues, and anticipating the objections of some, the editors have provided a solution that should satisfy everyone. The אבותּ section of each עמידה now comes in two parallel, consecutive pages which bear the designation "a" and "b" with the same page number. Page "a" contains the traditional version, mentioning only the Patriarchs; page "b" contains the names of the three Patriarchs as well as the four Matriarchs. That means that instead of imposing a radical change on everyone, the decision is left up to the individuals who use the book. The same principle had been applied in the first edition to several other alternative prayers. For instance, in the מזבח, there is one version of the text which includes the traditional reference to the קרובנות (with a minor difference), and another version which omits any reference to them.

I was pleased to see the correct version of the "Hazkarah" (page 100) as practiced in Israel.

אל מלא רחמים...המץא מנוה נבונה...את נשמה:

now it is, as it should be: אל מלא רחמים...המץא מנוה נבונה...לנשמה

This, by the way, is how the Chief Hazzan of the I.D.F. chants it.

In the Blessing of the Month, in the first edition (page 418) there was a change that made sense to me.

יהי רצון...שתחידש עליינו את החודש זהה

the text became: היה רצון...שתחידש עליינו את החודש הבא:

For some reason, the new edition (page 150) reverted back to:

חודש זהה

The first edition (page 722) contained an added verse following שלום עליכם:

כי מלאכיו יצזה-לה לשרוך בכל-דרכיך היישמר צאנו וボאך מערכה ועד עולם

I was sorry to see that in the second edition it was discarded. I think it was a meaningful addition, and I miss it. My point is that continuity from one edition to the next should be an important con-

sideration. Changes or omissions should be made only when there is a most compelling reason to do so.

I want to mention two errors that, at first glance, appear to be merely typos: In the Torah Service section (page 141) the new edition shows us how to call up a female to the Torah, but it does so incorrectly:  
ראשותם בְּתַעֲמֹד

It should be: בְּתַעֲמֹד רִאשׁוֹנָה

Another mistake appears in קְמֻרָה (page 228): The שְׁמַרְהָ in וְבָא לְצַוֵּן (shom-ra) and not a קְמֻרָן (sha-m'-ra). “Shomra zot” is the imperative (Guard this), while “Sham’ra zot” is the feminine past tense (She guarded this).

Nit-picking? Not really. I know that these are not typographical errors because I had noticed them in the rough draft and I called the attention of the editors to both these mistakes.

In my first list of “reactions, criticism and suggestions,” I called attention to the fact that combining several special occasions into one service, requiring the worshipper to read many instructions and, on several occasions, to skip pages, tended to rob the service of its natural flow and served as distraction to תְּפִילָה בְּכָנֹה. In the first edition, the weekday and Shabbat מוספים for ראש חוץ had been combined into one עמֶדֶה. In the new edition, since the Weekday portions were not included, they decided (in order to save space?) to combine the מוסף for שְׁבַת רָאשׁ חוץ with the מוסף for יּוֹם טוב. The result is the same confusion, page skipping, and distraction. One needs a “Road Map” with detailed instructions in order to navigate through the prayer book.

For years, I have been battling in vain with those who insist on chanting the opening line of the Kaddish as follows:

וַיִּתְגַּדֵּל וַיִּתְקַדֵּשׁ שְׁמָה רַبָּא, בְּעַלְמָא דִי בָּרָא בְּרוּתָה וּמְלִיכָה  
(pause and then continue, as a new phrase:)

בְּחִיכָן וּבְיוּמִיכָן וּבְחִיאִ דָכְל בֵּית יִשְׂרָאֵל...

When translated into English, this phrasing doesn’t make any sense, yet most people chant it this way because “it is traditional.” I insisted that the correct phrasing, in accordance with the meaning of the text, should be:

וַיִּתְגַּדֵּל וַיִּתְקַדֵּשׁ שְׁמָה רַבָּא, בְּעַלְמָא דִי בָּרָא בְּרוּתָה,

וַיְמִלֵּךְ מֶלֶכְוֹתָה. בְּחִיכָּן וּבְיוֹמִיכָּן וּבְחִיכָּי דָּכְלָ בֵּית יִשְׂרָאֵל ...

The new edition has come up with a new twist. The new phrasing is:

וַיְתַגֵּל וַיְתַקְדִּשׁ שְׁמָה רְبָא, בְּעַלְמָא דִי בָּרא, (pause) בְּרוּוֹתָה, (pause) יִמְלָךְ מֶלֶכְוֹתָה. בְּחִיכָּן וּבְיוֹמִיכָּן וּבְחִיכָּי דָּכְלָ בֵּית יִשְׂרָאֵל ...

(Note that the pronunciation of בְּרוּוֹתָה is with a כ and not a ב.) The difference is this: In the usual translation it is: "Exalted and sanctified be His great Name in the world which He created according to His will." In the new version, the translation is: "Exalted and sanctified be His great Name in the world which He created, as is His wish." In other words, it is God's wish that we exalt and sanctify His name. The editors based this interpretation on "the earliest rabbinic texts extant." This may very well be a valid interpretation, but the over-statement in the Introduction that those who interpret it otherwise miss the point of the prayer, is going much too far. The confusion that this new version is likely to create is not worth it. As the rabbis of old have said: **יצא שכחו בהפסדו**.

In the old RA prayer book (edited by Rabbi Morris Silverman), in the passage of שְׁנִירִית וְלֹא נִתְחַזֵּן, the traditional text of גַם בְּמִנוֹחָתוֹ לֹא יִשְׁבַּן, had been changed to גַם בְּמִנוֹחָתוֹ לֹא יִשְׁבַּן רְשָׁעִים. In the first edition of סידור שם שלום, the text has reverted back to עֲרִלִים. In my written suggestions to the editorial committee, I had expressed my discomfort with the change from רְשָׁעִים back to עֲרִלִים. The new edition retained the עֲרִלִים version. However, I find it interesting that the English translation of this line in the first edition is: "... Nor do those outside the covenant know its rest," ("Outside the Covenant" being a euphemism for "the uncircumcised.") The new edition translates it: "... Nor do others share in its rest." I find the new translation to be less than honest. If it is so important to say in Hebrew, עֲרִלִים (uncircumcised), why not say so in English as well?

Almost all of the prayers that are usually chanted by the congregation have been supplied with transliterations. I fully agree with the premise that a large number of our congregants barely read Hebrew, and that in order to enable them to participate in the service it is necessary to provide them with transliterations. However, I find that

the transliterations in the new edition lack consistency. Moreover, the difference in the pronunciation of the שְׁנָה נָשָׁה and נָשָׁה נָהָר are not always there. A great many נָאָמָן נָעָמָן are transliterated incorrectly.

While the main concern of the hazzan is the Hebrew content of the prayer book, I cannot refrain from making several comments concerning the English translations and special English Readings. The new edition of קדור שם שלום contains many more opportunities for the congregation to participate actively in the service through the English selections. Regretfully, one of the main flaws of the first edition has been carried over to the new one, namely, the omission of clear titles for the various selections. The result is that announcing a selection can become very cumbersome. For example, the prayer אַהֲבָת עַזְלֵם (p.29) has five English selections, three unison and two responsive. I have heard it announced as follows: "Let us read together the second paragraph under the line, on the left side of page 29." How much simpler it would have been if that selection had a clear descriptive heading. The old RA סידור לימוט החול (edited by Rabbi Gershon Hadas) could have served as an excellent paradigm. An improvement that the new edition contains: When the English reading consists of a Psalm, its number is listed in the beginning. The first edition listed the number at the end of the Psalm, often on the next page.

In the masterly Introduction to the new edition, it is noted that even in the few short years between the first and second edition, English usage has undergone many changes. Since our society has grown more egalitarian and inclusive, a new sensitivity has emerged in the way we speak of God. The new edition has dealt with the excessive dependence on masculine imagery by eliminating strictly masculine terms, such as "Lord," "Father" and "King." The term "Lord" has been replaced by "Adonai." However, the Introduction points out the decision (which I think is wise) to be "gender-sensitive," rather than "gender-neutral." Thus, the pronouns, "He," and "Him" have been retained when needed. The trouble, as I see it, is that the language sometimes tends to become awkward. So far, the constant use of "Adonai" instead of "Lord" has felt strange and artificial to me. But I will probably get used to it.

There is a ubiquitous congregational response in every service,

that does not appear anywhere in the printed text of any prayer book. It is the formula, **בָּרוּךְ הוּא בָּרוּךְ שֵׁם**, and **מְלֵא**, chanted (or recited) by the congregation in response to the cantor. This responsive congregational formula is chanted by heart as though spontaneously. I wish that some reference to this important part of the worship service (which is invisible in the prayer book) was included in the Introduction to the new edition of **סְדַר שִׁים שְׁלָוִם**, along with some of the basic rules, as I had urged the editorial committee to do.

Let me conclude by stating that I am not satisfied with our limited involvement in the preparation of the new edition of **סְדַר שִׁים שְׁלָוִם**, although it was considerably more than the zero involvement of the Cantors Assembly in the preparation of the first edition. Despite the errors and omissions that I have noted in this article, **סְדַר שִׁים שְׁלָוִם** is the official prayer book of the Conservative Movement and, as such, sets the standard of worship for our entire Conservative community. I strongly urge all members of the Cantors Assembly to give this new edition of **סְדַר שִׁים שְׁלָוִם** their support. Let us hope that by the time a third edition is being prepared, the Cantors Assembly will be given an opportunity to be fully involved, and that we will be able to give it an unqualified endorsement.

*Seven Sinfonie a 5* by Leonora Duarte. Edited by David Pinto. CMP 448 Published 1998. With Biographical Introduction by Rudolf Rasch. Corda Music Publications, 183 Beech Road, St. Albans, Herts, AL3 5AN, U.K. Tel/fax 01727-852752 email: orders@cordamus.demon.co.uk www.cordamus.demon.co.uk Price: 7 British Pounds plus postage.

Anyone trying to find repertoire for a concert program of early Jewish music knows that once you get beyond Salamone Rossi, it is indeed, slim pickings. That being the case, this modern edition is most welcome, for not only does it offer seven instrumental pieces by an early 17th century Jewish composer, but by a 17th century *woman* Jewish composer! The distinguished Dutch musicologist Rudolf Rasch has unearthed much information about the Duarte family and on Leonora Duarte (1610-1678?) in particular. We also owe David Pinto a note of thanks for bringing out for the first time a modern edition of this music. The original manuscript is housed at the Christ Church Library, Oxford Mus. 429.

This edition includes a full biographical essay on Leonora and her family, and what a remarkable family it was. Originally Portuguese Jews, the family settled in Antwerp in the 16th century and established themselves as leading jewelers and diamond merchants. As with many Marrano Jews, the family superficially adopted the Catholic faith but evidence indicates that they kept their Jewish spirituality alive, kept ties with the Jewish community, and in some cases, later reconverted back to Judaism. Not only was Leonora's family wealthy but they were culturally sophisticated and had social contacts with some of the leading figures of the day including Constantijn Huygens, William Cavendish, and Nicholas Lanier. Leonora's brother Diego Jr. was also a composer, author and collector of art of the very highest quality. It is thought that a portrait of Leonora was commissioned.

The original manuscript of the music is in five partbooks and bound together. Dr. Rasch has determined that the written text is in the hand of Gaspar Duarte, Leonora's father. Both Rasch and Pinto speculate that the music is written for a consort of five viol da gambas. This is very plausible for a number of reasons. The music might stem

from the second quarter of the 17th century and is rather old fashioned. The writing is reminiscent of English viol music of the earlier period and it has been speculated that Leonora actually studied with the English composer John Bull, a musician closely associated with viol repertoire. While there are written references to Leonora as a singer and keyboardist, it was common for women of her class to have been accomplished on viol as well. However, instrumentation for the parts are not indicated and this music is quite playable on a wide variety of Renaissance wind instruments. This reviewer has performed these *Sinfonia* using cornetts and sackbuts as well as recorder consort and both bear very satisfactory results.

While not the work of a musical genius, these seven five-part *Sinfonia* present some lively and contrapuntally interesting pieces. In addition to the informative biographical essay by Rudolf Rasch, editor David Pinto gives a detailed account of the manuscript source as well as a textual commentary, explaining all editorial changes from the original. This modern edition comes with a full score and parts to the seven *Sinfonia* and the parts are presented in two versions; one using the original clefs and another with only treble and bass clefs to accommodate recorder or other ensembles. The music is printed in large and readable typeface printed on sturdy stock.

Given the social constraints of woman during the late Renaissance, it is a wonder that they managed to compose music. That this music has survived and is from the pen of a Jewish woman is truly remarkable. However, Jewish history is full of remarkable people and we are all the richer for the activities of this one.

—Jeffrey Nussbaum

*Let Jasmine Rain Down: Song and Remembrance among Syrian Jews.* By Kay Kaufman Shelemay. (Chicago studies in ethnomusicology.) Chicago: The University of Chicago Press, 1998. [xvi, 291 p. ISBN 0-226-75212-7.]

*Let Jasmine Rain Down* is an ethnomusicological account of cultural memory as viewed through the *pizmonim* of the Jewish Community of Aleppo, Syria, a community transplanted to New York City in the early twentieth century. Shelemay's account is that of a "participant-observer" including formal interviews, informal conversations and attendance at concerts, cultural activities, synagogues and home rituals. On the whole, her treatment is quite effective and maintains the interest of the reader throughout.

Inasmuch as *pizmonim* form the primary subject of this book, it is worth defining this unique musical genre. In modern Hebrew, the word *pizmon* (singular form of *pizmonim*) denotes a simple song, or more specifically the refrain of a song. The original meaning of *pizmon* referred to the refrain of liturgical poems (*piyutim*) which embellished set prayer texts. With respect to the Syrian Jewish community, the *pizmon* can be said to have taken on a life of its own, evolving as it has into one of the primary forms of cultural expression.

*Let Jasmine Rain Down* examines the *pizmon* tradition and its significance to modern Syrian Jewish life in a fairly unique manner. In researching the *pizmon*, Shelemay came to believe that the Syrian *pizmonim* themselves provided not only the content, but the proper methodology for study. As she states in her introduction:

"...I found that the *pizmon* tradition 'spoke for itself,' needing only a little help from an ethnomusicologist to convey its story. Over time, it became clear that insider perspectives not only had determined the central unit of study, but had opened pathways for its interpretation as well. Thus both the theoretical and the methodological frameworks for this study in a very real way emerged from the musical materials and exegesis of its carriers." (p.2)

Following this view, Shelemay structures her account into six “preludes” (i.e., presentation of a particular pizmon and its background), followed by ethnomusicological commentary on various aspects of Syrian (and more generally Sephardic) Jewish music and culture. The six featured *pizmonim* are recorded on an accompanying compact disc (along with several other *pizmonim*) which provides an authentic aural flavor to the written material.

Within its close to 300 pages, Shelemay does a masterful job of weaving together a range of interesting topics in the field of Sephardic Jewish music and ethnomusicology. Of particular importance to the reader unversed in Sephardic Jewish music is the discussion of maqamat, Arabic musical modes which form the basis for the melodies of *pizmonim* and other liturgically-based traditions. The maqam is analogous to the Ashkenazic Jewish musical concept of *shtreiger* (a comparison of which would itself be of great interest to Jewish musicology). Other topics of interest include the relationship of Jewish and Arabic context in *pizmon* content, the role of migration and migratory influence on the perpetuation of a musical tradition, individual creativity within a set cultural pattern, and the changing notion of genre in musical scholarship. In each of these topics, Shelemay mixes theory and analysis along with supporting quotations from her *pizmon*-informants. As such, one never gets too far off in esoteric musing; the connection to the primary subject matter is constantly reinforced and elaborated.

The above noted subjects are certainly ones which one would expect to encounter in an ethnomusicological study such as this. However, Shelemay is not content to provide the expected. In addition to these topics, she casts her net upon a broader goal, namely the elucidation of mechanisms of memory, both collective and individual. Shelemay in fact premises her entire discussion on just such a goal.

“...I seek to move ethnomusicological inquiry more directly into the domain of memory studies.... I have used the psychological literature to provide a working vocabulary and conceptual field. From this perspective, it is clear that the *pizmon* relates to memory in several different yet interrelated ways.” (p.6)

Specifically, she theorizes that the study of *pizmonim* intersects with broader studies of memory in the following ways: recall of melody is an instance of what she calls an individual's "historic memory" (which cognitive psychologists would consider aspects of both declarative and episodic memory). Stated simply, recalling a melody helps one to recall episodes from one's past. Second, recall of *pizmonim* involves recollection of musical trends from Arab songs popular at the time of their composition (i.e., in that the melodies of *pizmonim* were borrowed from popular melodies). Third, recall of a *pizmon* reminds one of literary allusions to liturgical and biblical sources from which lyrics are in part drawn. Finally, inasmuch as *pizmon* lyrics also encode details about composers and the individuals to whom a particular *pizmon* is dedicated, recall of the *pizmon* links one to specific knowledge about personages or historic figures of importance to one's broader community. In this way, the *pizmon* triggers both individual and collective memory in rather unique ways.

As a cognitive psychologist (as well as a cantor), I found Shelemay's attempt to bridge the gap between ethnomusicology and cognitive psychology laudable. However, beyond occasional elaboration on the points just summarized, I found no particularly new insights for the study of memory mechanisms in these pages. Nonetheless, I do feel that Shelemay substantiated her claim that the *pizmon* represents an interesting domain for memory study. Future investigation of this domain that examined more specifically the cognitive processes of memory retrieval and the resulting associations could no doubt provide more substantive findings.

On the whole, *Let Jasmine Rain Down* is a fascinating study of an equally fascinating subject. Its appeal should prove broad, with something to say to historians, ethnologists, musicologists and the occasional psychologist/cantor.

— Hazzan Scott M. Sokol

# Hesped In Remembrance of Hazzan Louis Klein

*Hazzan Stephen Stein  
Executive Vice President  
Cantors Assembly*

It is with profound sorrow that I convey these words of condolence, on behalf of the Cantors Assembly, to the family of Hazzan Louis Klein, Maurice, Sally, Samuel, Marcus and Laurie, to the membership of Congregation B'nai Moshe and to the entire Jewish community of Detroit.

It is perhaps ironic that at the time I received Hazzan Vieder's phone call to convey the sad news of Hazzan Klein's passing, I was in the process of editing biographies of cantors for the Assembly's soon to be published Jubilee Journal. Among the biographies I was reviewing was the one that chronicled the life and career of Louis Klein.

It was only a year ago, February 25 to be exact, when Louie and I shared the stage of the Feinberg Auditorium at the Jewish Theological Seminary. We were two of eight cantors honored by the Seminary with the diploma of Doctor of Music, honoris causa. How pleased his colleagues were that Louie was able to be present, knowing the obstacles he had to overcome in traveling to New York. I shall never forget the joy and pride one could see on his face that afternoon.

Neither does it seem that long ago that Hazzan Klein conducted

a practicum of the Neilah service at a Cantors Assembly convention in the Catskill Mountains. A few distinguished colleagues were asked to re-enact a service as it would be conducted in their congregations, so that the rest of us might experience a true sense of what it would be like to hear them daven from the Amud. Louie was one of the Hazzanim we wanted to listen to.

The Cantorate has been blessed with a select group of colleagues whom we have been able to look to as role models. These are Hazzanim who have embodied the very best in both Hazzanut and menschlichkeit. Your Hazzan was such a person. We will remember both his beautiful baritone voice and his kind disposition. Having served as a Hazzan in Ohio for close to twenty years, I had the opportunity to see Louie regularly at regional meetings. He always had a kind word for me, expressing genuine concern for my well being. As I rose through the ranks of leadership within the Cantors Assembly, he continually offered words of encouragement and congratulations.

It was two years ago, also on Purim, that the Cantors Assembly mourned the loss of its most distinguished member, Hazzan Samuel Rosenbaum. Hazzan Rosenbaum had served as the Executive Vice President of the Cantors Assembly for almost four decades. I know of the mutual respect they had for one another.

It is difficult to find joy at this sad hour but in the spirit of Purim, perhaps there is gladness in the knowledge that the qualities of Hazzan Klein are also to be found in his successor, Hazzan Berris. It must have given Louie great satisfaction to know that the standards he had set, both on and off the pulpit, are being carried on in your distinguished synagogue.

I wish that I could be present this morning to share these words in person. Unfortunately, due to commitments within my own congregation for Purim, I am unable to do so.

Once again, on behalf of the entire membership of the Cantors Assembly, please accept my heartfelt condolences on the passing of a most gifted Hazzan and a wonderful gentleman. T'hi Nishmato Tzrurah Bitzror Hachayim.

# Hesped In Remembrance of Hazzan Gregor Shelkan

*Hazzan Stephen Freedman*

Some twenty years ago, my life was changed forever. On a balmy August afternoon in 1981, I met our beloved “Grische” to begin the vocal and hazzanic training which would eventually lead to my entry into the cantorate.

Except for the specific date, those words might have been penned by any number of colleagues who had the great fortune over the past five decades to learn hazzanut, vocal production, Yiddishkeit and mentschlichkeit from this extraordinarily gifted human being.

Born on the fifth night of Hanukah, descended from a family of noted rabbis and cantors, Gregor Shelkan exhibited his musical prowess at an early age when, at six years old, he sang in the choir of the Libau Synagogue in Latvia. His musical career developed through studies at the Vienna Conservatory, through becoming a soloist at the renowned “Sulzer Temple” in that city, and through his eventual ascension to the position of leading tenor with the Riga National Opera, where he sang until the German occupation in 1941.

Five years of incarceration in various concentration camps could not dim the light that shone within the *neshomeh* of this remarkable man. Following his liberation, marriage to the late Bertha Kerson Shelkan, and resettlement in America, Hazzan Shelkan vowed to devote his life to the service of Almighty G-d. Over the span of almost four decades,

he made good on that promise, as he served Congregation Mishkan Tefila of Chestnut Hill, Massachusetts, his first and only pulpit, with great distinction.

Grische and Birdie, as they were affectionately called, were blessed with two daughters, Tammy and Debra; two sons-in-law, Jerry and Leon; and five grandchildren, Sarah, Adam, Naomi, Aleza and Rebecca. They had great pleasure especially from their grandchildren, whose artwork could be found throughout their home.

During the course of his illustrious career, Hazzan Shelkan devoted himself to the cause of hazzanim and hazzanut, through his active involvement in the Cantors Assembly and the Jewish Ministers Cantors Association of New England. He served as president of both organizations; in addition, Hazzan Shelkan was noted for his extraordinary fund-raising skills, as he raised several hundreds of thousands of dollars for the Cantors Assembly in support of cantorial school students and hazzanic publications.

Before it was “fashionable” to talk openly about the Holocaust, especially from a survivor’s perspective, Grische was forthright in telling his story, and pro-active in organizing and participating in community Holocaust commemorations and memorials. No one who ever saw it could forget the sight of him wearing his faded concentration camp uniform, marching in a solemn procession or chanting a passionate *Molei*. In recent years, he took particular pride in his daughter Debra’s involvement in One By One, Inc., an organization of children of survivors and children of Nazis, engaged in dialogue with one another.

His retirement in 1986 was anything but! Hazzan Shelkan remained a fixture at Mishkan Tefila’s daily minyan, and he continued to officiate, both on the pulpit and off, as needed by his congregation.

There can be no doubt that Hazzan Shelkan touched the lives of countless people, Jews and non-Jews alike. His stirring remarks on Ralph Edward’s “This Is Your Life” program; his powerful, captivating voice; his presence at so many community events, among them the first-ever Black/Jewish Passover *sedarim*; his ability as a vocal therapist; his compassionate, caring nature. All bear witness to this unique individual.

It may be presumptuous to single out any one particular group of people as having been more profoundly influenced by Hazzan Shelkan. I take that risk, however, by stating that it was we, his hazzanic colleagues, who were most touched by the gift of his life.

He was our teacher, not just through instruction but by example. He was our friend, not just our colleague. He was our mentor and advisor. He helped us to help ourselves, to better ourselves as hazzanim and as human beings.

And he had a unique gift for communicating ideas in a way that was at once simplistic and deep. He would say “reaching is screeching” to a non-Jewish voice student with the same ease that he would say “Torah lo bashamayim hi” to a cantorial student. And both would get the message, loud and clear!

It’s hard to know how many active hazzanim owe their careers, or their voices, or their pulpits, to Hazzan Shelkan. What’s more important than the statistics, however, is the knowledge that those who studied under this master have been imbued with the values, the sense of dedication and commitment as *k’lei kodesh* that Grische personified.

Hazzan Gregor Shelkan has been described as “a veritable patriarch of the American Cantorate.” While he no doubt would have appreciated that accolade—as he was honored repeatedly and deservedly throughout his cantorial career—I’d like to think that he would be just as content to be remembered as a good and kind person who harbored no ill-will toward anyone, a person who devoted his life to G-d and His chosen people.

Those of us who were privileged to know this man and call him our friend feel a deep and abiding sense of loss with his passing. Another link to a dying generation has been broken, and we, his successors, have an obligation to uphold all that was dear to him. May the shining example of his life always serve to illuminate the right paths for each of us, as hazzanim and as people.

*T’bi nishmato tizrurab bitzror ba-chayim.*

# Hesped In Remembrance of Joshua Gluckstern-Reiss

*Hazzan Henry Rosenblum*

As the tears welled up for me as they did for each of you, I turned to our tradition, to the Tanach, for some consolation. But as I'm sure you agree, it is incredibly difficult to find that consolation as the pain of losing our dear Josh is almost too much to bear. How do we find consolation when tragedy jars our sensibilities? When there is no rhyme or reason that we can understand or make sense of?

And so, like a bee drawn to honey, I found myself looking at the book of Kohelet and trying again to find meaning in those words. "Lakol z'man, v'eyt l'chol chefetz tachat hashamayim. Eyt laledet v'eyt lamut, eyt lata'at v'eyt la'akor natua. Eyt laharog v'eyt lirpo, eyt lifrotz v'eyt livnot. Eyt livkot v'eyt lis'chok, eyt s'fod v'eyt r'kod." ——

"to everything there is a season, and a time to every purpose under the heavens. a time to be born and a time to die, a time to plant and a time to uproot the planted. a time to kill and a time to heal, a time to wreck and a time to build. a time to weep and a time to laugh, a time to wail and a time to dance."

I can hear Josh singing these words, but only believing half of each verse. Josh could relate to birth, to planting, to healing, to building, to laughing and to dancing, but death, uprooting, killing, wrecking, weeping and wailing were just not part of his vocabulary. This vibrant lover of people, of justice, of yiddishkeit, of "chazzones", of all types of Jewish music, of kids and Camp Ramah; of "Hazamir", the National

Jewish High School Chorus that he conducted; this barrel-chested sweetheart who loved his wife and family limitlessly, and who was loved and supported by them in ways that defy description; this wonderfully talented hazzan and sh'liach tzibbur who just wanted to be able to share of his gifts with others, and did!!! This fighter who stared the angel of death in the face both in his youth and again in his very last days, and battled with a courage and determination that was remarkable, for though weakened physically, Josh's spirit and resolve were unshakable. This was a man who believed in life and in living it fully. His passions were clear and his drive to work for things he cared about was unbridled.

One of those things he was passionate about was the H. L. Miller Cantorial School. He was grateful that he could get a superb education there, enabling him to become a professionally trained hazzan, and an outstanding one at that. He wanted to help make the school even better than it was and worked tirelessly at identifying areas to be addressed for improvement in the years to come. He looked forward to my coming to the school and had already sent me pages upon pages of evaluations and critiques for my edification so that I could "hit the ground running" upon my arrival. He hoped to eventually be able to teach in the school, and I can assure you he would have been a great asset to us.

Josh also loved the Cantors Assembly, its inner workings and the people who make up its leadership. He saw the assembly as his extended family, comprising those who shared his love of music, tefillah and hazzanut. He had very quickly made a name for himself as an "up and coming" star, an example of the finest that the school could produce. Josh understood the importance of a strong relationship between the school and the Assembly, and was already hard at work at continuing to cement the bond between students and cantors in the field. He always looked forward to going to Cantors Assembly conventions; to learning something new, hearing a new recitative, discovering a new piece of music that he could use in shul, meeting a new friend. Josh's days were few in number, but they were filled with substance, depth and significance. Josh knew that he wanted to serve God and the Jewish people, and he did it with all his heart, and soul and might. He stood here in this sanctuary on the Yamim Noraim because he knew that this

was where he belonged and where he needed to raise his voice.

“Eyt laledet” a time to create the spiritual time and space that connect us to God. “Eyt lata’at” a time to plant the seeds that bring us closer to the good that lies within each of us. “Eyt lirpo” a time to heal the wounds that separate us from each other. “Eyt livnot” a time to build a better world for the generations to come. “Eyt lis’chok v’eyt lirkod” a time to laugh, and sing, and dance, and enjoy all that life has to offer for as long as we are able. “Eyt livkot v’eyt s’fod” a time to cry and a time to mourn, for dreams unrealized and all that might have been. We are all much poorer with Josh’s passing but richer for having been touched by him.

“T’hey nishmato tz’rurah bitz’ror hachayim” May his soul be bound up in the bond of the living. “Y’hey zichro baruch” may his memory ever be for a blessing. and let us say: Amen.

## B'racha Acharona

Hazzan Joshua Gluckstern-Reiss

Alla breve  $\text{d} = 60$

Ba - - - ruch A - ta A - do - nai E - lo - hei - nu Me - lech Ha - o - lam

Al Ha - mich - yah v' - al Ha - kal - ka - lah V' - al T' - nu - vat Ha - sa - deh V' - al

E - retz Chem - dah To - vah Chem - dah To - vah U - r' - cha - vah She - ra - tzi - ta V' - hin - chal - ta La' - a - vo - tei nu Le - e - chol Mi - pir - yah V' - lis - bo - a Mi - tu - vah

Ra - chem A - do - nai E - lo - hei nu Al Yis - ra - el A - me - cha V' - al Y' - ru - sha -

la - yim I - re - cha V' - al Tzi - yon Mish - kan K' - vo de - cha - - V' - al Miz - ba - cha -

cha V' - al He - cha - le - cha U - v' - nei Y' - ru - sha - la - yim Ir Ha - ko - desh Bim - he - rah V' - ya

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mei - nu, V'-ha - a - le-nu L'-to - cha V'-sam - chei - nu B'-vin - ya - nah, V'-no - chal Mi - pir - yah V'-nis - ba Mi - ti - vah, U - n' - va - re - chl - cha A - ie - ha Bik - du - sha U - v'l - ta' - ho - ra. Ki A - ta A - do - nai Tov U - me - tiv La - kol, V'-no - deh L' - cha Al ha - a - retz V' - al Ha - mich yah. Ba - ruch A - ta A - do - nai Al Ha - a - retz V' - al Ha - mich yah. Ba - ruch A - ta A - do - nai E - lo - hei - nu Me - lech Ha - o - lam Bo - rei N' - fa - shot Ra - bot V' - ches - ro - nan Al Kol Mah She - ba - ra - ta L' - ha - cha - yot Ba - hem Ne - fesh Kol Chai Ba - ruch Chei Ha - o - la - mim.

*a tempo*

36

40

45

50

55

59

# **Yism'chu**

In memory of Cantor Joshua Gluckstern-Reiss

Cantor Scott Sokol

**Refrain**



1.

**Go to Verse 1**

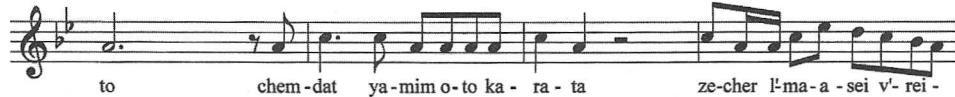


2.

**Go to Verse 2 Verse 1**



**Verse 2**



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# B'racha Sh'vi'it

For Seth and Jen

Andrew M. Greene

Musical score for B'racha Sh'vi'it. The first system starts with a treble clef, a key signature of three flats, and a common time signature. The lyrics are: Ba - ruch A - tah A - do - nai E - lo - hei - nu. Measure 3 is indicated by a bracket above the notes.

The second system begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: Me - lech ha - o - lam, a - sher ba - ra sa - son v' sim - cha,

The third system continues with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: cha - tan v' - ka - lah, gi - lah, - ri - nah di - tzah v' - ched - vah

The fourth system begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: a - ha - vah v' - a - cha - vah, v - sha - lom v' -

The fifth system continues with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: re - ut. M' - hei rah

The sixth system begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: A - do - nai E - lo - hei - nu. Measure 3 is indicated by a bracket above the notes.

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yi - sha - ma      b' - a - rei      Ye - hu - dah

29

u - v' - chu - tzot      Ye - ru -      sha -      la -      yim

32

kol sa - son      v' - kol sim - cha,      kol cha - tan      v' - kol ka - lah,

36

kol mits - ha - lot      cha - ta - nim      me - chu - pa - tam,      u - n' - a - rim      mi - mish -

teh ne - gi      na - tam      Ba - ruch      A - tah

43

A - do -      nai      me - sa      mei      im ha - ka - lah!

46

ach cha - tan      im ha - ka -      lah!